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But I do not attach much importance to that question. For the analogies cited above, and for many others, I find a satisfactory explanation in the fact that all nature-poetry in the time of the Lake School was pantheistic, frankly so in some cases, though in others under a theistic cloak (see Brandes, *Der Naturalismus in England*). In view of this, it is small wonder that Goethe's and Wordsworth's thoughts should frequently flow in the same channel.

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A SOURCE FOR THE TOWNELEY "Prima Pastorum."

THE *Prima Pastorum* of the Towneley *Mysteries* mentions through the mouth of Jack Garcio (Edition of Early English Text Society, l. 180) "the foles of Gotham." It is with no great surprise, then, that I find among the *Merry Tales of the Mad-men of Gotham*,¹ printed by W. Carew Hazlitt in his *Shakespeare Jest Books* (iii, pp. 4-5), a tale which very closely corresponds to a portion of the First Shepherds' Play. My surprise is that, so far as I have been able to discover, this correspondence has not been noticed before.

The tale (No. 1 of the *Merry Tales*) is briefly this:—A man going to market to buy sheep, meets another who tells him that he shall not bring his sheep home over the bridge. The first says he will: and they fall to quarreling "as there had been an hundred sheepe betwixt them." Thereupon a third enters with a bag of meal on his horse. To convince the quarrelers of their foolishness, he empties his meal into the river; and then tells them that there is as much wit in their heads to strive "for that they have not," as there is meal in his sack.

This in general outline is almost identical with a portion of the First Shepherds' Play. The only difference of importance is that there is no mention in the play of a bridge.

When this correspondence of the play and the tale is indicated, there is no further need to show that the story of the Men of Gotham is a source of the *Prima Pastorum*. For the mention in the play of the Men of Gotham proves at once that the Gothamites were well

known when the piece was written, and excludes all possibility of the play giving rise to the tale. Thus in the First Shepherds' Play we have the earliest instance of a dramatized tale in English. Besides, we have an indication that a source may yet be found for the comedy portions of the more significant *Secunda Pastorum*.

Beyond the fact that the Tale of the Men of Gotham is a source for the comic portion of the *Prima Pastorum* in general outline, I think it probable that the tale, as it is printed by Hazlitt, is very near in phrasing to the form of the tale used by the early dramatist. I draw my inferences from the following correspondences:—

In the tale the two men meet.

"Well met, said the one to the other. Whither be yee going? said he that came from Nottingham. Marry, said he that was going thither, I goe to the market to buy sheepe."

In the play (ll. 82 ff.) the shepherds greet thus:—

Secundus Pastor. "how, gyb, goode morne / wheder goys thou ?

Thou goys ouer the corne / gyb, I say, how !

Primus Pastor. Who is that? John horne / I make god a vowe !

I say not in skorne / thom, how farys thou? "

After some little conversation about the misery of life, the First Shepherd says (l. 101), "I go to by shepe." Above at the end of his first monologue (ll. 42-3) he has said,

"To the fare will I me,
To by shepe, perde."

In the tale when the two men fall to quarreling, and the sheep become real to them in their excitement, "Then they beat their staves against the ground, one against the other, as there had been an hundred sheepe betwixt them."

In the play the same number is introduced a bit earlier. Before the shepherds come to active quarreling the Second Shepherd says (l. 109),

"Not oone shepe tayll / shall thou bryng hedyr.

Primus Pastor. I shall bryng no fayll / A hundreth togedyr."

In the tale, when the third man had appeared,

"Help me, said he that had the meale, and lay my sack upon my shoulder. They did so; and he went to one side of the bridge, and unloosed the mouth of the sack, and did shake out all his meale into the river."

¹ From an edition of 1630.

In the play the Third Shepherd says (ll. 164 ff.):—

"hold ye my mare / this sek thou thrawe
On my bak,
Whylst I, with my hand,
lawse the sek band."

The tal goes on,

"Now, neighbors, said the man, how much meale is there in my sacke now? Marry, there is none at all, said they. Now by my faith, said he, even as much wit is in your heads, to strive for that thing you have not."

The play goes on, the Third Shepherd speaking (ll. 170 ff.):—

"Is not all shakyn owte / and no meyll is therin?
Primus Pastor. yey, that is no dowte.
Tercius Pastor. so is youre wyttys thyn."

The tale ends by asking, "Which was the wisest of all these three persons judge you?"

The play introduces Jack Garcio who comments thus (ll. 184 ff.):—

"Of all the foles I can tell,
ffrom heven unto hell,
ye thre bere the bell."

The few specific differences of the play from the tale are so slight as further to show that the source of the play-wright was in nearly the same form as the tale printed by Hazlitt. These specific differences are three. The first is the omission in the play of the bridge. The omission may, perhaps, be safely assumed to be due to scenic difficulties. The second difference is in the quarrel, where the tale gives to the second man, the words, "If that thou make much to doe, I will put my finger in thy mouth." While in the play the threat is phrased thus by the the First Shepherd (ll. 120 ff.):—

"Knafe, hens I byd flytt / as good that thou do,
Or I shall the hytt / on thi pate, lo,
Shall thou reyll."

The third difference is when the third person arrives. The tale says "Another man of Gotham came from the market." But in the play the Second Shepherd says (ll. 125 ff.),

"here comys slaw-pase
ffro the myln whele."

The likenesses do not prove that the tale used by the play-wright, and the tale printed in 1630, are identical. But they, together with the differences, which, beside the general expansion of dialogue and dramatic treatment, are very slight, seem to make it probable that

the two forms are nearly alike. If this could be proved true, it would show that the tale of the Men of Gotham had assumed a definite form as early as the last half of the fifteenth century, when the Towneley MS. was written.

It is, perhaps, worth noting that the story as it occurs, No. xxiv in *A Hundred Merry Talys*, edited by Dr. Herman Oesterley, London, 1866, from the edition of 1526, is not so close to the play, as the tale I have already examined. The differences are fundamental: for to mention no others, the tale of 1526 does not suggest that the sheep become really present to the heated imaginations of the disputants. Furthermore, it says that the men fell "to buffetys, that eche one knockyd other well about the heddys wt theyre fystys;" while in the play, and the tale of 1630, the disputants never actually come to blows.

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BRANDL'S SUPPLEMENT TO DODSLEY.

Quellen des weltlichen Dramas in England vor Shakespeare: ein Ergänzungsband zu Dodsley's *Old English Plays*. Herausgegeben von ALOIS BRANDL. Strassburg: Karl J. Trübner 1898 (*Quellen und Forschungen*, No. lxxx). 8vo, pp. cxxvi+667. Price 20 m.

THE idea and the general plan of this work are excellent, and the republic of letters is under great obligations to Prof. Brandl for carrying through so laborious an undertaking, and for making easily accessible so many historically important plays from the exceedingly important transitional period just preceding Shakspeare. A few of the pieces included in this volume, such as *Pride of Life*, *Mankind* (to be found in Prof. Manly's recent work), *Johan Johan*, *Respublica*, *King Darius*, and *Horestes*, were to be found, generally in very limited modern reprints. The rest have never before been reprinted. The morality of *Nature* is here for the first time reproduced; the three plays of John Heywood given are all of that author's strictly dramatic works of unquestioned ascription not previously reprinted; *Misogonus*, printed from the Duke of Devonshire's manuscript, has never before seen the light, and proves to be a historical treasure and